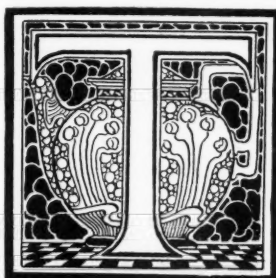


KERAMIC STUDIO

Vol. XV. No. 7.

SYRACUSE, NEW YORK

November 1913



THANKSGIVING will soon again be with us, and we are counting over our blessings as an antidote to our usual grumbling humor. Among other things we are giving this month a number of nut sketches which have been long awaited by many subscribers. We are always thankful when we get one of these requests off our mind. Then we have, as you can see, an unusual Thanksgiving turkey plate and a fruit plate that suggests good cheer, some childrens' mugs that ought to prove helpful as well as amusing with the Christmas season coming on, and a unique fish platter among other good things. We had to put off the designs from the Four Winds Summer School until a later date as the color study could not be finished in time and for that we ought to be thankful too for we will know that we have something good still coming to us.

✦

We are also thankful that we have a few "drawbacks" for we don't have to keep rapping on wood, and that we have a few "dislikers," for that proves that we must be geniuses. It is only on the dead level that there are no jolts. And, any way, we are thankful if just for contrariety because we would very much like to be scolding the powers that be in the heavens above, the earth beneath and the waters that are underneath the earth. But that is an old story. At least we are thankful that we can shut our eyes to the dust on our mantelpiece and the weeds in our garden and that we can make a soup bone last three meals and maybe four, but we'd be still more thankful if we could find among our subscribers some nice girl or woman who would take the burden of the housekeeping and domestic hiring and managing off of our shoulders and give us a chance to do something worth while. Now this is no joke, it is a real business proposition. If such there be let her write to us and we will tell her what nice folk we are and what a nice work room she could have in which to paint china or make jewelry or do whatever stunt she prefers in her spare time and what remuneration we could offer and all the other inducements that we could rake or scrape up.

✦

A correspondent wishes to know the real status of china decoration as she has heard that it is not on a par with arts such as oil and water color painting. This is a difficult question to answer as so much depends upon the quality of the work. A technically clever ceramic decorator who is original in design, has good taste in color and has a feeling for fitness, is certainly much the superior of an average painter in oils or water colors. If she does the best possible work in that line, we cannot see why she would not be the equal of any artist or craftsman of the same amount of talent. But the world at present is laboring under the idea that only painting is art. It is gradually waking up to the genius of the artist craftsman, and in late years the decorator of ceramics has taken, and is taking, such vast strides in advance of the work of former years, that ceramic work is rapidly taking its true place with the art crafts of the world. It has so long been

the plaything of woman's idle hours, that men have come to think it can never be anything more than any other fancy work, but so many are taking up the work seriously that no one need feel anything but honor in being in the ranks of ceramic decorators.

✦

In the illustrations of work of the Four Winds Summer School in October issue, the following errors of names were made: On page 128, center section, a Satsuma Box, large middle plate and smaller etched plate, credited to Mrs. Van Pelt, are by Katherine Flood of Hudson Falls, N. Y. So is the large Chop Plate on page 134, center of first section.

✦

The Autumn Competition is closed. The quality, as well as quantity, was exceedingly good. We have been obliged to return much material which in former years we should have purchased, because the editorial drawers are overflowing with more designs than we can use in a year. We are becoming every year more strict in our judging so that the standard of designs published is continually averaging higher. The first prizes Class A and B awarded to Albert Heckman were awarded especially for the fine work in conventionalizing the flower forms and for the designs so beautifully executed, although many others send more exact and detailed drawings of the flower itself. It is a delight to the editor to open a package of Mr. Heckman's work, every detail is so exquisitely executed and so neat and if one may use the word here "self respecting." The pages are beautifully arrayed, marked and numbered and a careful typewritten list sent of all pages with titles so that no mistake can be made. The brush marks are so clear, the washes so clean and even; the black so fine; the drawing beyond criticism and the designs themselves so carefully thought out and so satisfying that the editor's duties are not only reduced to a minimum but also transformed to a pleasure.

The work of Henrietta Barclay Paist, who received first prize in class C, while quite different in style, is equally well executed with a firm and assured hand. Mrs. Paist is writing a book on design, which is soon to be published and which will be beyond doubt of great value to the student. The awards in the competition were as follows:

Prize Class A—Albert W. Heckman.

Prize Class B—Albert W. Heckman.

Prize Class C—Henrietta Barclay Paist.

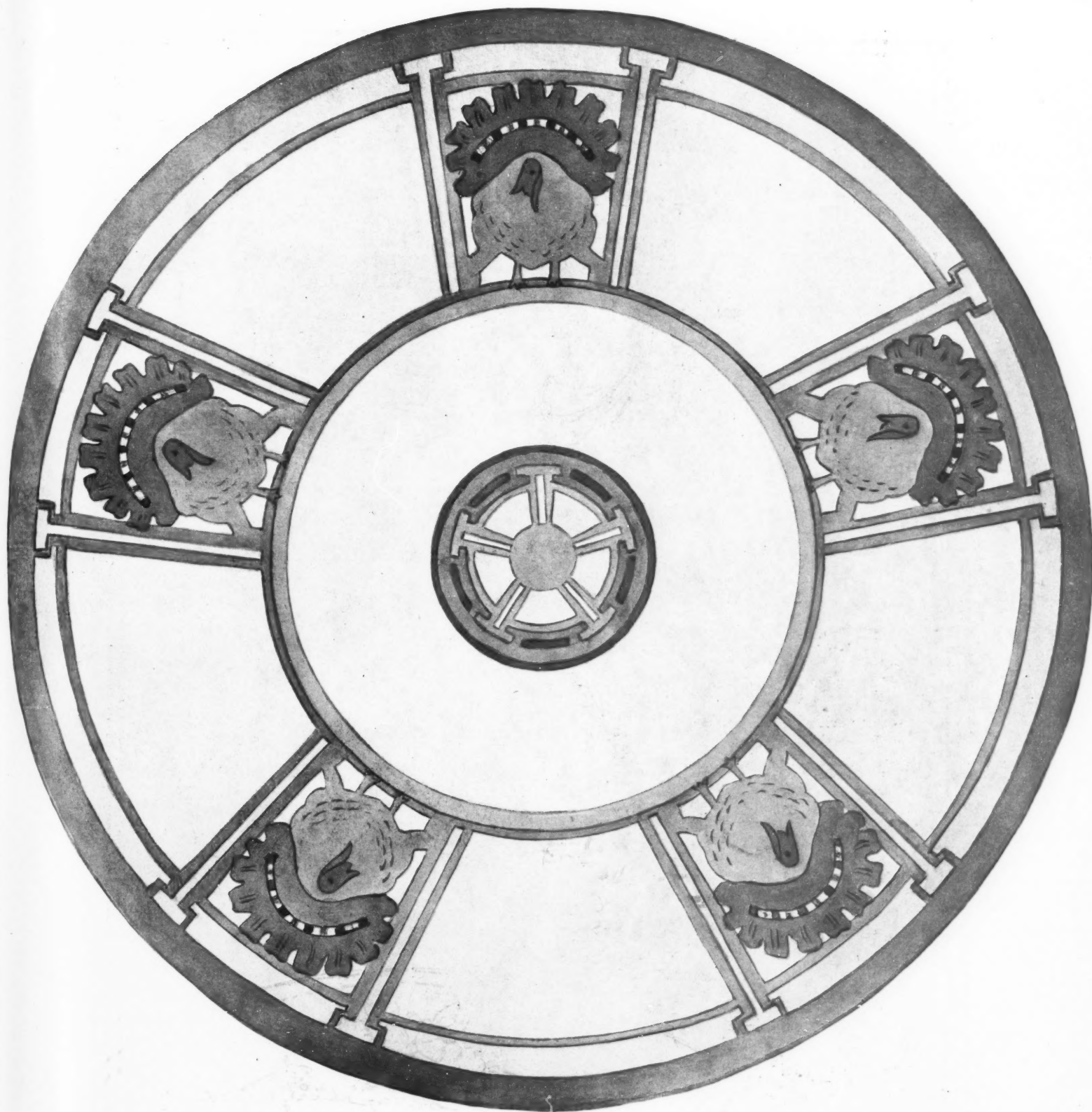
Mentions: Mrs. V. T. Kissinger, Lucile W. Sharpe, Ida Upton Paine, Mrs. M. H. Watkeys.

✦

A new "Stained Glass Tour" this time in Italy has just been published by the John Lane Company. The author, Charles Hitchcock Sherrill, has studied the subject of stained glass very intimately and writes about it interestingly. The book is illustrated with thirty-three photogravures of the various cathedrals and churches where the best examples of stained glass can be found. This is the third of a series, the other tours being in France and England.



THE WILD TURKEY—EDNA MANN SHOVER



CHOP PLATE, TURKEYS—ALICE B. SHARRARD (Treatment by Jessie M. Bard)

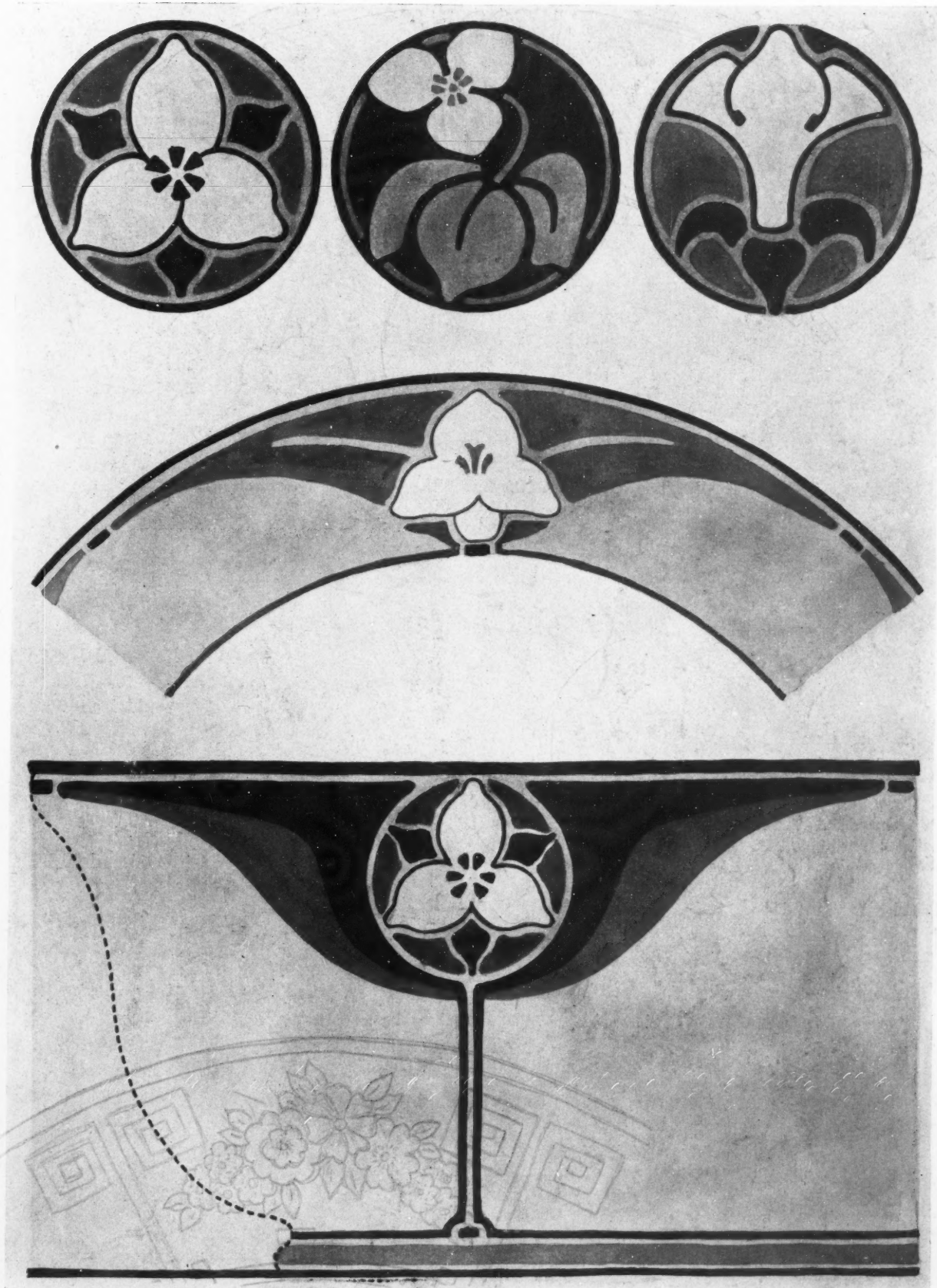
OUTLINE rather heavily in Gold also the dark spaces in tail of turkey and the darkest tones in center design.

Second fire. Oil the wide space next to the outer band in center design and all the bands in the border except the wide grey one under the turkey's feet and dust with Dove Grey.

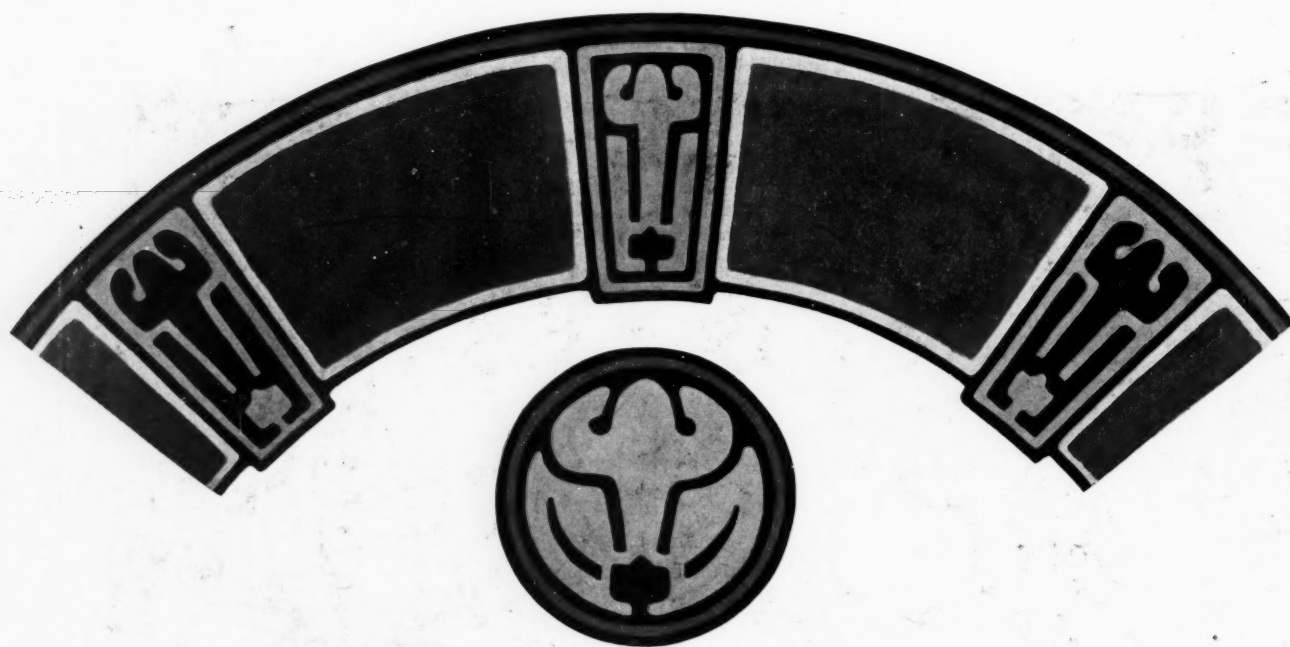
Oil the light part of turkey, the wide band under the turkey and the grey tones in center design, and dust with Yellow for Dusting. Oil tail and head of turkey and light part of center design, and dust with 2 parts Deep Ivory and 1 part Ivory Glaze.



TRILLIUM—ALBERT W. HECKMAN



CONVENTIONAL SUGGESTIONS, TRILLIUM—ALBERT W. HECKMAN (Treatment page 156)



TRILLIUM—PLATE BORDER AND CENTER—ALBERT W. HECKMAN

SALT SHAKER

Treatment by Jessie M. Bard

PAIN'T the darkest tones with Gold. The band at the top and the three small grey spaces at the lower part of the design are Sea Green and a little Deep Blue Green, and the remainder of the design is 2 parts Apple Green, 1 part Moss Green and a very little Shading Green. Second fire—Tint background with 2 parts Yellow Green and 1 part Yellow Brown using it a little heavier at the bottom and shading to a delicate ivory at the top. Retouch in Gold.



BOWL—A. W. HECKMAN

PLATE AND BOWL

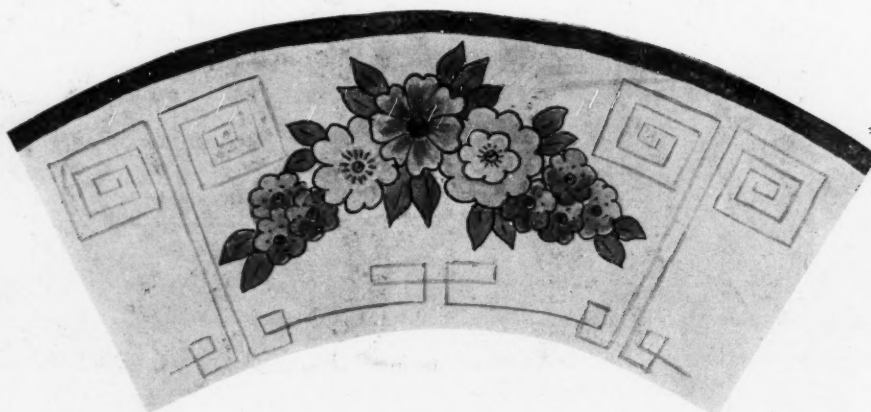
Treatment by Jessie M. Bard

OIL all darkest tones and dust with Water Green No. 2. Oil the dark grey tone and dust with Grey Blue.

Second fire—Oil all the light grey tones and dust with Glaze for Green. This can all be done in one firing if one is a careful worker.



SALT SHAKER—ELMA S. RITTER



PLATE—MRS. ROBERT D. HAIRE

(Treatment page 156)

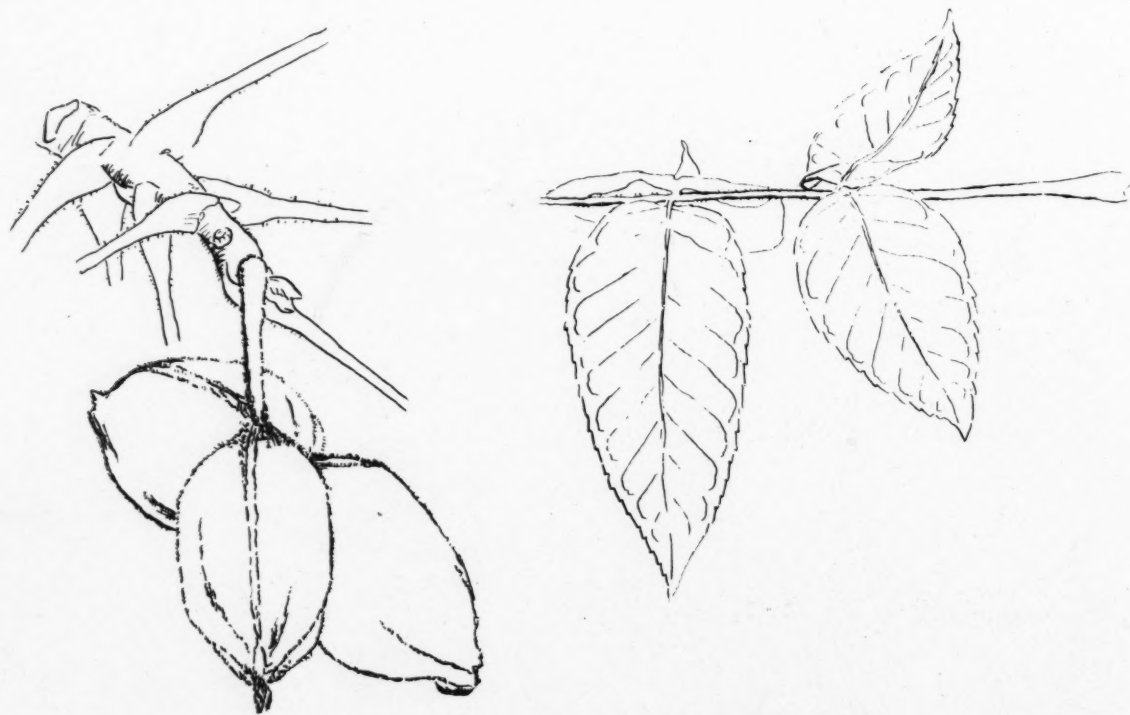


BITTER SWEET BERRIES—J. SLOCOMB

(Treatment page 156)



SUGAR TREE—HANNAH B. OVERBECK



BUTTERNUT—HANNAH B. OVERBECK

BUTTERNUT—
HANNAH B. OVERBECK



Hannah B Overbeck

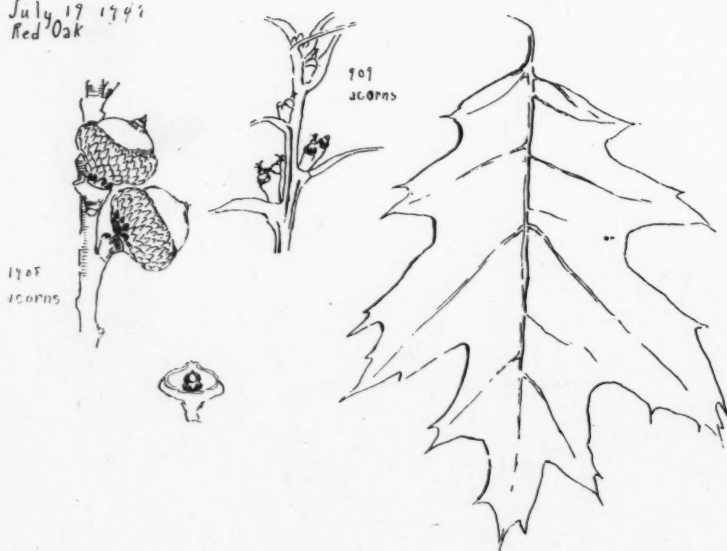
WATER BEECH—
HANNAH B. OVERBECK





RED OAK—HANNAH B. OVERBECK

(Treatment by Kathryn E. Cherry)

July 19 1946
Red Oak

OUTLINE design with Blood Red, then fire. Then oil the leaves with Dusting Medium and dust with Coffee Brown, then oil the stems and dust with Warm Grey, then oil the nuts and dust with Florentine Green, then fire, then oil all the darks in leaves and dust with Yellow for Dusting, then the caps and dust with Green Glaze, then fire and then oil the entire surface and dust with Green Glaze.

BLACK WALNUT (Page 150)*Treatment by Kathryn E. Cherry*

PAINTE leaves with Apple Green and Brown Green. Stems with Mauve and Apple Green. Blossoms with Yellow Green for caps and Blood Red for seeds. The small tender leaves have a yellowish caste, running into Yellow Red. Use for this Yellow Brown and Yellow for Painting. Use same coloring in second firing leaving lights delicate. Strengthen the stems with Brown Green and Blood Red.

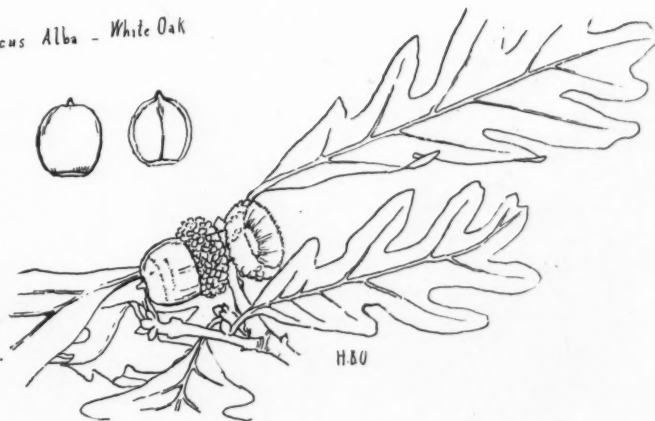


WHITE OAK—HANNAH B. OVERBECK (Treatment by Kathryn E. Cherry)

LEAVES are painted in with Yellow Green, Brown Green and just a little Shading Green. Stems are Brown Green and Auburn Brown. The acorns are Brown Green and a little Yellow Brown for caps and Auburn Brown and Brown Green for the nuts. For background use Yellow for Painting and Brown Green.

Second Fire—Use same colors leaving the lights clear and darken the shadows only; wash over the nuts a clear color of Yellow Brown.

Quercus Alba - White Oak



COCKSPUR THORN (Page 150)

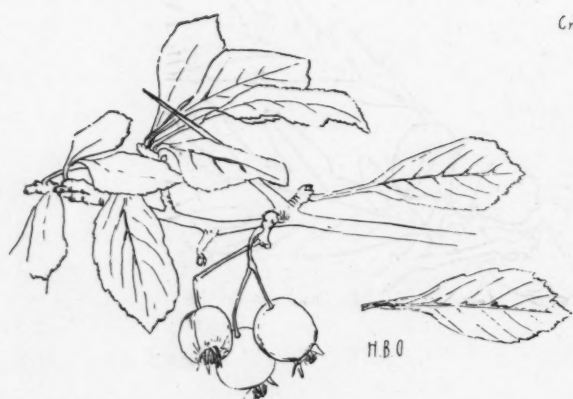
Treatment by Kathryn E. Cherry

FOR the leaves use Yellow Brown and Brown Green; the stems are Brown Green and Mauve; the apples are Yellow Brown, Brown Green and Blood Red; the blossom ends are Brown Green and Auburn Brown.

Second Firing—Use same coloring for shading, use Yellow Green for high lights on leaves.



BLACK WALNUT—HANNAH B. OVERBECK

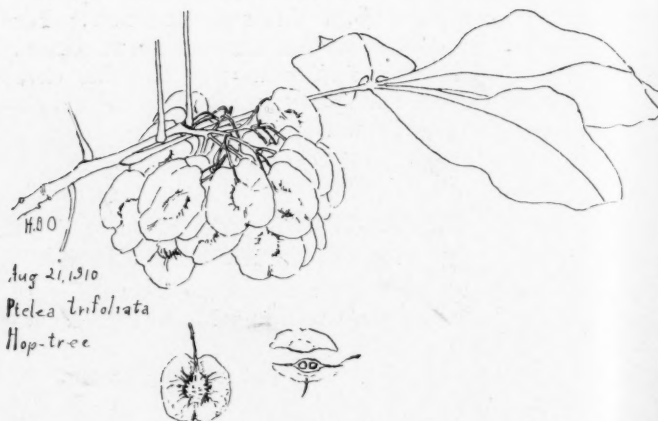


COCKSPUR THORN—HANNAH B. OVERBECK

Crataegus crus galli
Cockspur



H.B.O.



Aug 21, 1910
Ptelea trifoliata
Hop-tree



HOP TREE—HANNAH B. OVERBECK



HOP TREE, PTELA TRIFALIATA—HANNAH B. OVERBECK

(Treatment page 152)



JUDAS TREE, RED BUD—HANNAH B. OVERBECK

*Treatment by Kathryn E. Cherry***T**RACE design in and outline with Warm Grey, then fire.

Paint pods with Apple Green and Warm Grey shading with Brown Green. Leaves are Yellow Green and Brown Green. Background is Yellow Green and Mauve and a little Grey For Flesh. The stems are Warm Grey and a little Mauve.

Second Fire—Go over the stems with Apple Green, the leaves with Shading Green.



WATER BEECH (Page 147)

Treatment by Kathryn E. Cherry

PAINT leaves in Yellow Green, Albert Yellow. Shade with Apple Green and Warm Grey. The blossoms are Yellow Green very delicate and Brown Green for shading leaving lights almost white; the stems are Brown Green and Yellow Brown.

Second Fire—Use same coloring leaving the lights very delicate, these leaves are a yellowish green, so do not paint in heavy.



HOP TREE (Page 151)

Treatment by Kathryn E. Cherry

FOR the leaves use Brown Green and Yellow Green; for the very deepest tones in leaves use some Shading Green with the Brown Green. For the pods use Painting Yellow and a little Apple Green, the markings are Yellow Brown and Yellow Green. The stems are Auburn Brown and

a little Mauve. Background, use Albert Yellow, Yellow Brown and Warm Grey.

Second Fire—Use same colors used in first firing; strengthen the darks only leaving the high lights clear. Go over the background again with Yellow Green, add a little Shading Green to the Warm Grey.



BUTTERNUT (Pages 146-147)

Treatment by Kathryn E. Cherry

PAINT leaves with Yellow Green, Shading Green and a little Black. The nuts are Apple Green and Yellow Green. The stems are Shading Green and Mauve.

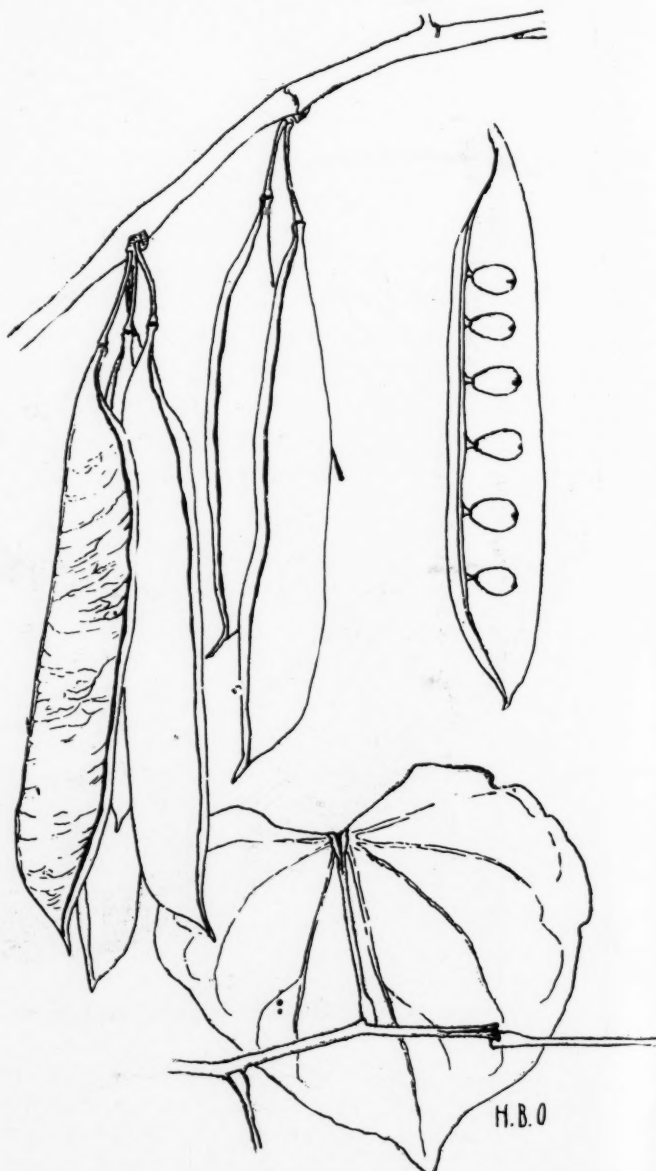
Second Fire—Wash a thin wash of Apple Green over the leaves and nuts shade the deep tones in leaves with Brown Green.



SUGAR TREE (Page 146)

Treatment by Kathryn E. Cherry

PAINT leaves with Yellow Green and Brown Green. The pods with Yellow for Painting and Yellow Brown. The stems Yellow Brown and Shading Green.

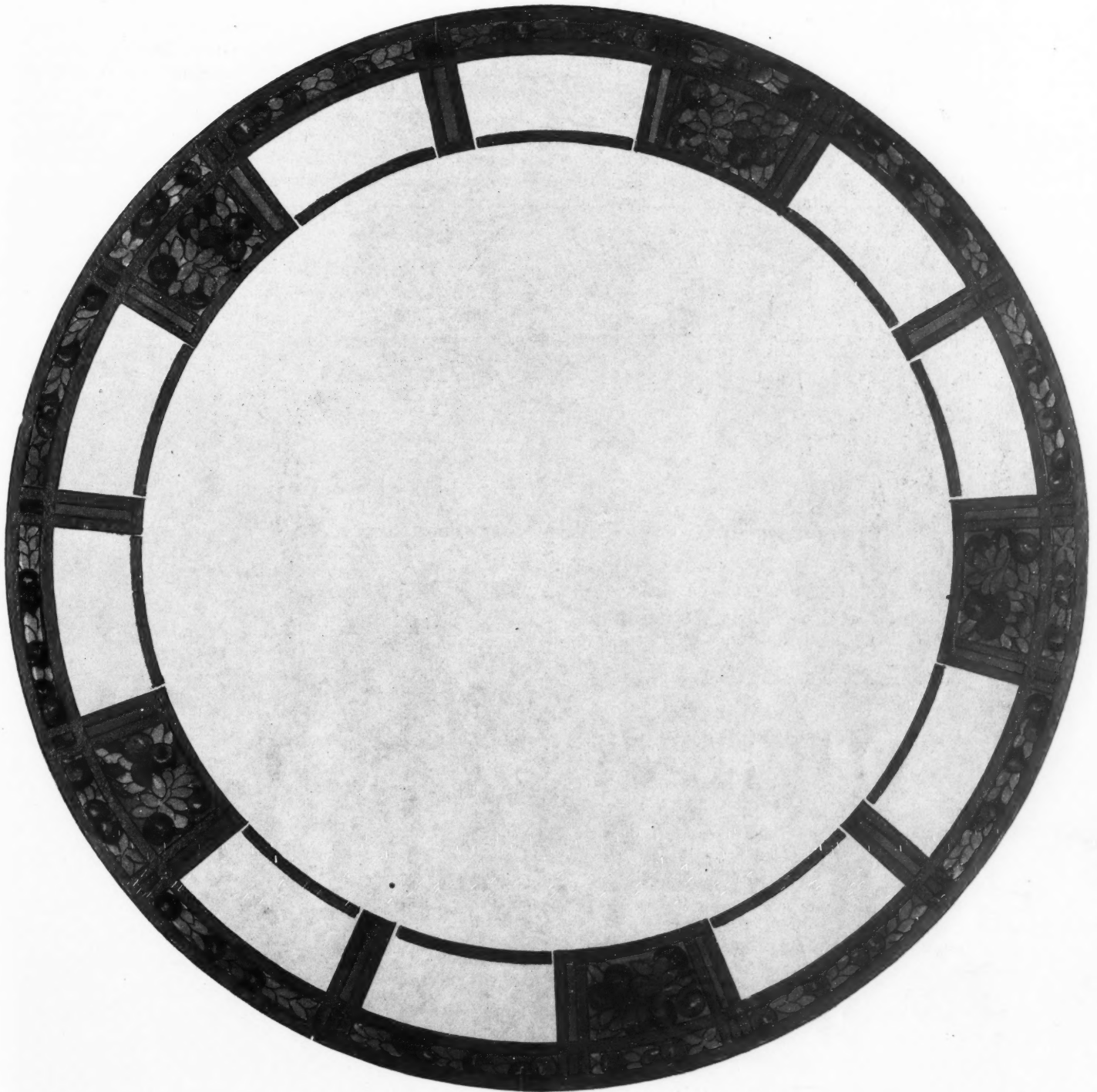


SHOP NOTES

We acknowledge with thanks the receipt of a very attractive catalogue from the Railsback China Co., of Los Angeles, Cal.

The Dresden Color Co. of Canton, Ohio, has changed

its name and location. They will be known hereafter as the Gaskell Art & China Shop located at 129 Fourth St. N. W. Mrs. Esther D. Gaskell will conduct the studio and teach Indian Basketry in connection with her china classes. Mrs. H. S. Tonjes of N. Y. City assumes the half interest formerly owned by Mr. Haskell.



FRUIT PLATE—MAY B. HOELSCHER

Treatment by Jessie M. Bard

ALL bands are Gold. Small space between the two vertical lines painted with 2 parts Blood Red, 1 part Yellow Brown, the longer space is Apple Green, a little Shading Green and a touch of Violet. All outlines in Black. Apples are

red enamel. Use 4 parts Relief White, 1 part Hard Enamel and coloring with Yellow Red and a little Yellow Brown. Leaves same mixture of enamels and color with Apple Green a little Yellow and Brown Green.

BITTER SWEET BERRIES (Page 145)

Treatment by Jessie M. Bard

OUTLINE in Black. Light part of berries is Yellow Brown and a little Yellow Red; shadow side Blood Red, Yellow Red and a little Black. Leaves, Yellow Brown, Green and Moss Green for the lights; Brown Green and a little Dark Brown for the darker tone. Stems, Yellow Brown and Dark Brown for the lights and a little Black added for the darkest tones. Background, Dark Grey and a little Yellow.

PARROT TULIPS (Supplement)

Treatment by Jessie M. Bard

THE yellow tulips are painted in with Yellow for Painting, Albert Yellow, Yellow Red with touches of Brown Green in the shadows. Red tulips are, Yellow Red, Blood Red in shadows. The lights are, Albert Yellow, Yellow

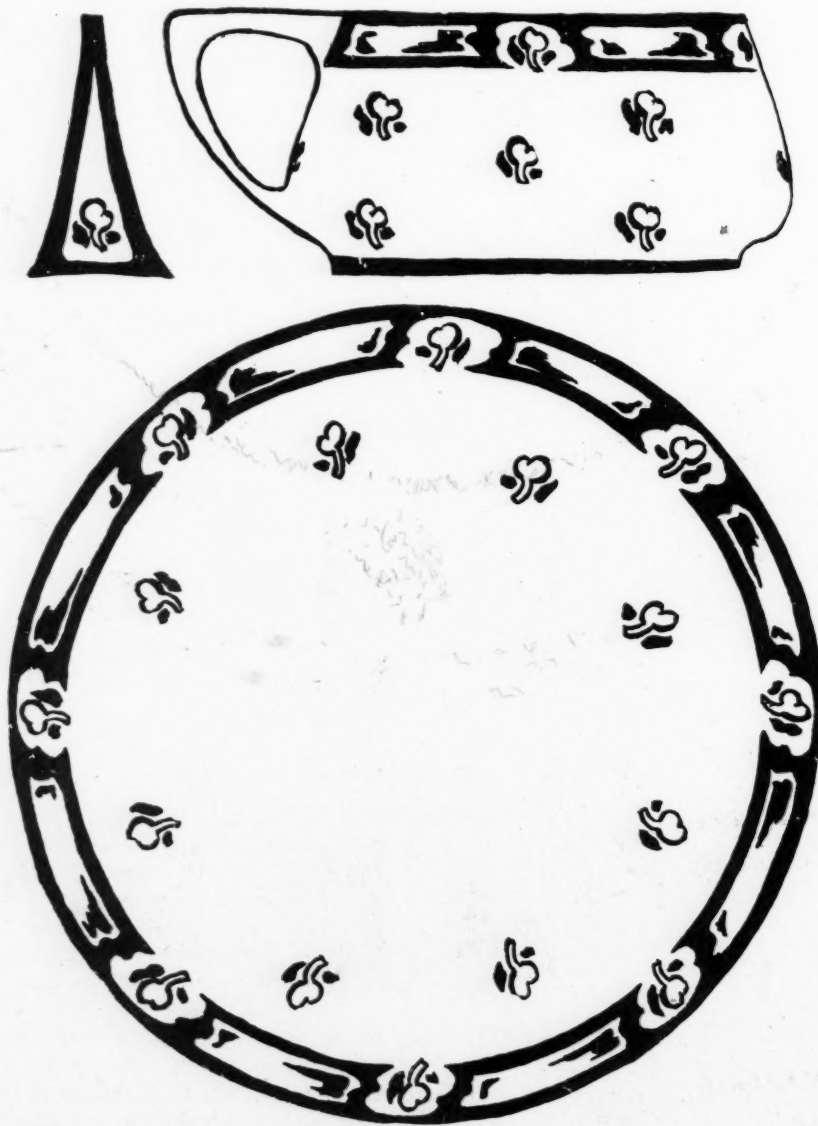
Brown and Yellow Red. The centers are, Moss Green and Black. The greens are Moss Green and Yellow.

Second Fire—Paint background with Mauve, Yellow for Painting, Yellow Brown; the shadow flowers are Yellow Brown, Mauve and Brown Green. Strengthen flowers with same colors used in first fire leaving the high lights and painting the shadow side only.

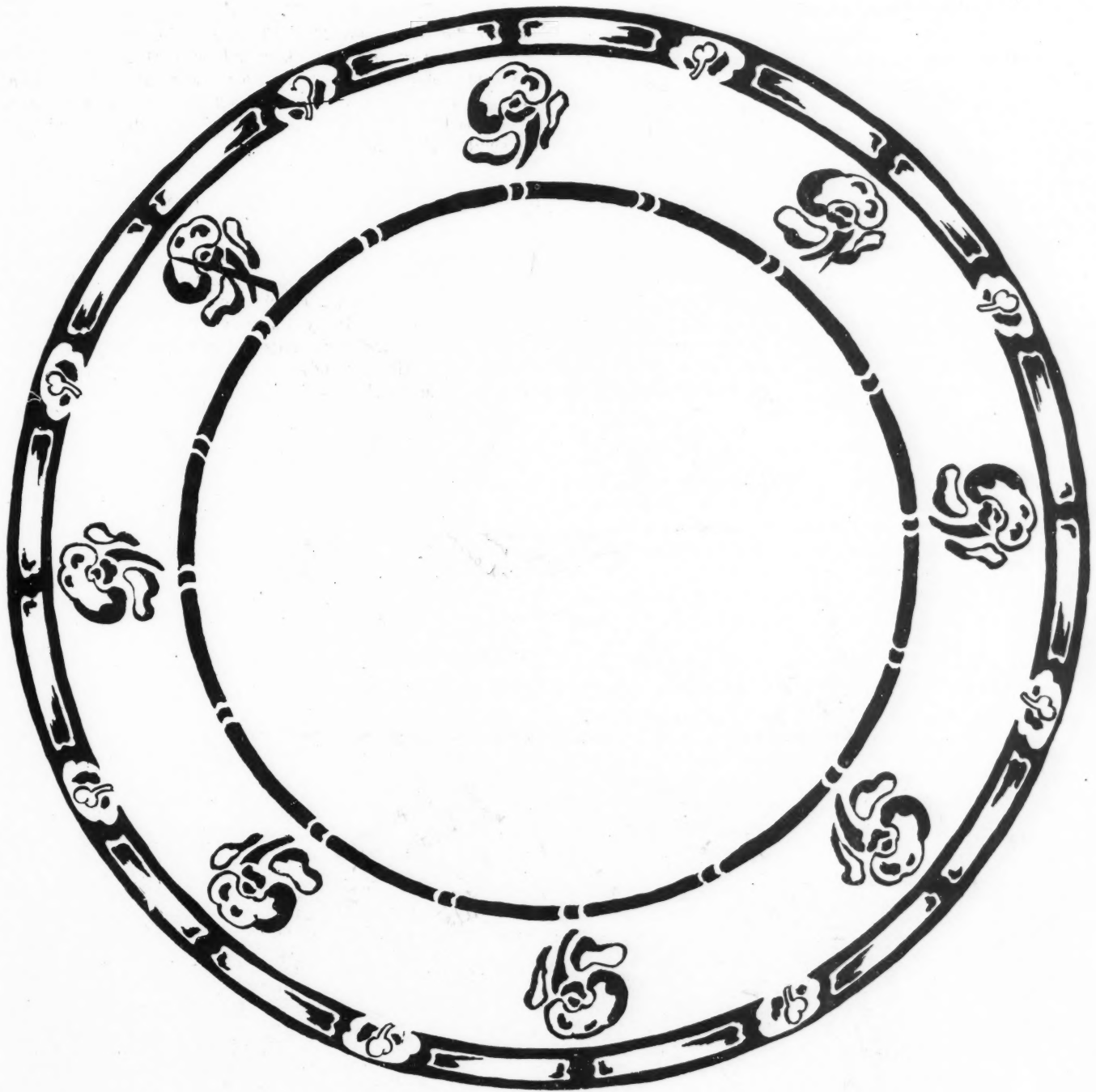
FISH SET (Pages 158-159)

Ophelia Foley

OIL all dark parts of design except spots on head of fish and fins and in the tail of the small fish and dust with 1 Violet, 2 Yellow Green, 2 Pearl Grey. Oil light part in both fish and dust with 3 Ivory Glaze, 1 Albert Yellow, 1 Yellow Brown. Oil fins and dark spots on head and dust with 2 Yellow Brown, 1 Albert Yellow, 1 Ivory Glaze. Oil background and dust with Pearl Grey and a little Yellow.



DINNER SET—KATHERINE W. LINDSEY



DINNER SET—KATHERINE W. LINDSEY

Treatment by Jessie M. Bard



Full Sized Section of Plate

OIL the space forming the two outer bands, the larger space in the inner band, outline around the flower and the two leaf forms on either side of the stem and the stem which is oiled solidly and dust with 1 part Warm Grey, 1 part Dove Grey. Oil the two spots in the long space in the border the two leaves on either side of bud in the border, the small space in inner band and the heavy dark space in the two large leaves and dust with Bright Green. The oil should be applied as light as possible for this. Oil the dark space in bud and blossom and dust with Cameo. Oil the small spot just under the large blossom and dust with 2 parts Albert Yellow and 1 part Yellow Brown.

CONVENTIONAL SUGGESTIONS (Page 143)

Treatments by Jessie M. Bard

PLATE, TRILLIUM

OIL all the design except the flower and dust with 1 Yellow Green, $\frac{1}{2}$ Violet, 1 Pearl Grey, 2 Ivory Glaze. Oil the flower and dust with 3 Ivory Glaze, 1 Albert Yellow, 1 Yellow Brown, 1 Pearl Grey. Center of flower is oiled and dusted with 2 Yellow Red and 1 Yellow Brown. Oil back-ground and dust with 2 Pearl Grey, and 1 Palma Rose Salmon.

BOWL, TRILLIUM

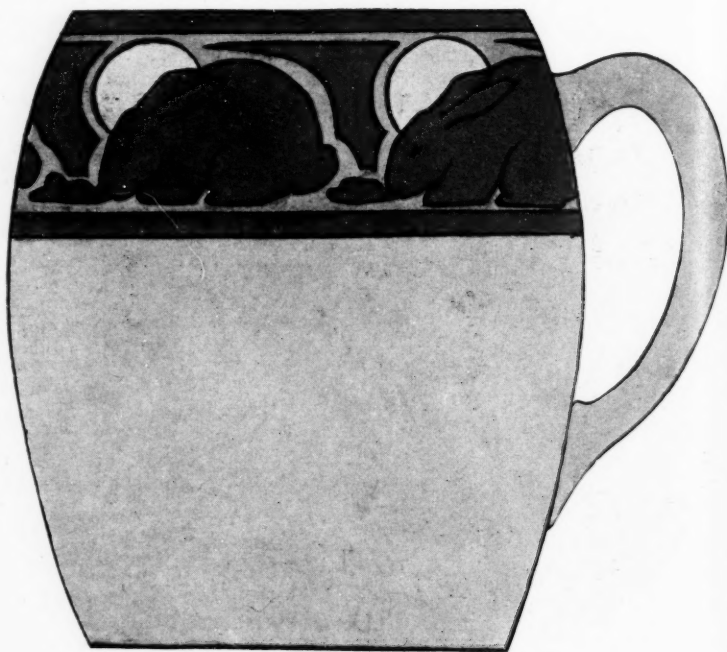
Outline and darkest tones of design in Gold. Grey spaces around the flower are oiled and dusted with Cameo. The remaining grey tones are oiled and dusted with Dove Grey. The back-ground may be left white or an ivory tint painted or dusted over it.

PLATE (Page 144)

Treatment by Jessie M. Bard

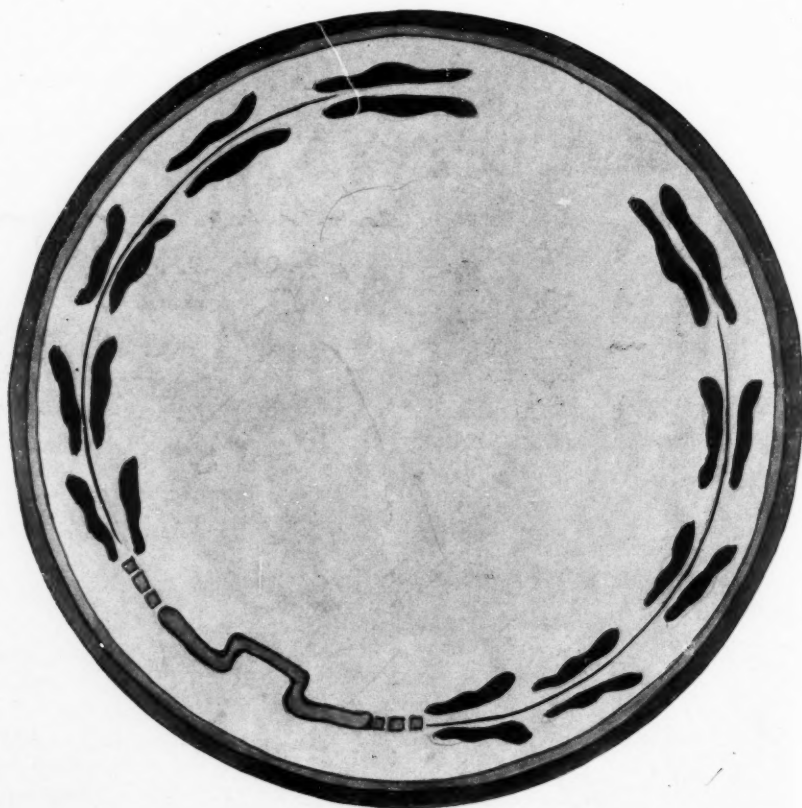
PAIN'T the outline of the flowers, the bands and the line design in Gold. Outline the leaves with 1 part Shading Green and 2 parts Dark Grey or Grey for Flesh.

Second Fire—Paint the light flowers with a very thin wash of Blood Red to make a delicate pink and the dark ones a little heavier, centers are Yellow and stamens are Yellow Brown and a little Dark Brown. Leaves are Apple Green and a little Yellow Green and a little Yellow Brown.



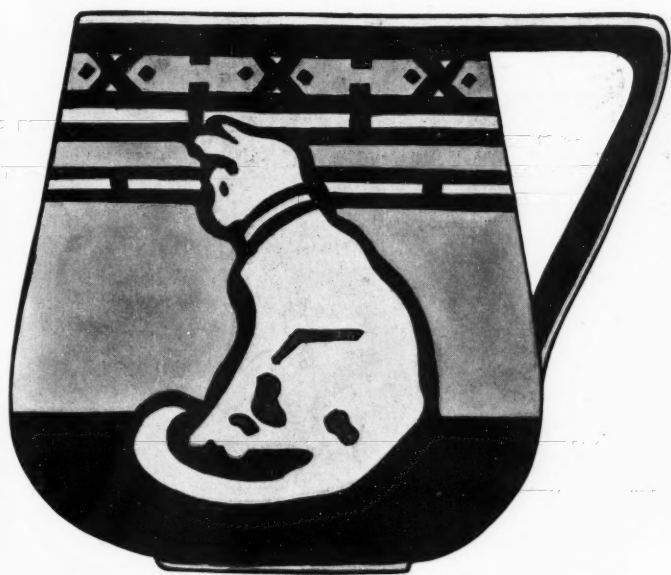
RABBIT MUG—DORRIS D. MILLS

LOWER part of mug Albert Yellow with a touch of Black. Border same color shade darker with a little Yellow Brown added. Moon, Albert Yellow. Rabbits, bands and spots Copenhagen Blue, with a touch of Black and Albert Yellow.



CUP AND SAUCER—SARAH RYEL COMER

Trace in design in Outlining Black then fire. Then dust dark with 1 part Apple Green, 2 parts Pearl Grey, 1 part Grey For Flesh. The medium Grey is Lemon Yellow 1 part, 2 parts Pearl Grey. The stems are Green Gold.



CHILD'S PITCHER—H. L. BRIDWELL

Treatment by Jessie M. Bard

OUTLINE in Black and a little Banding Blue. The three upper light bands, the wide light part of design in the border and the grey spots on body of cat are White Gold.

Second Fire—Oil all the darkest tones and dust with Dark Blue for Dusting. Oil the light tone of the cat and dust with 3 Pearl Grey, 1 Violet No. 2, pinch of Deep Blue Green. Oil the background and dust with 2 Ivory Glaze, $\frac{1}{2}$ Pearl Grey and a little Yellow Brown.

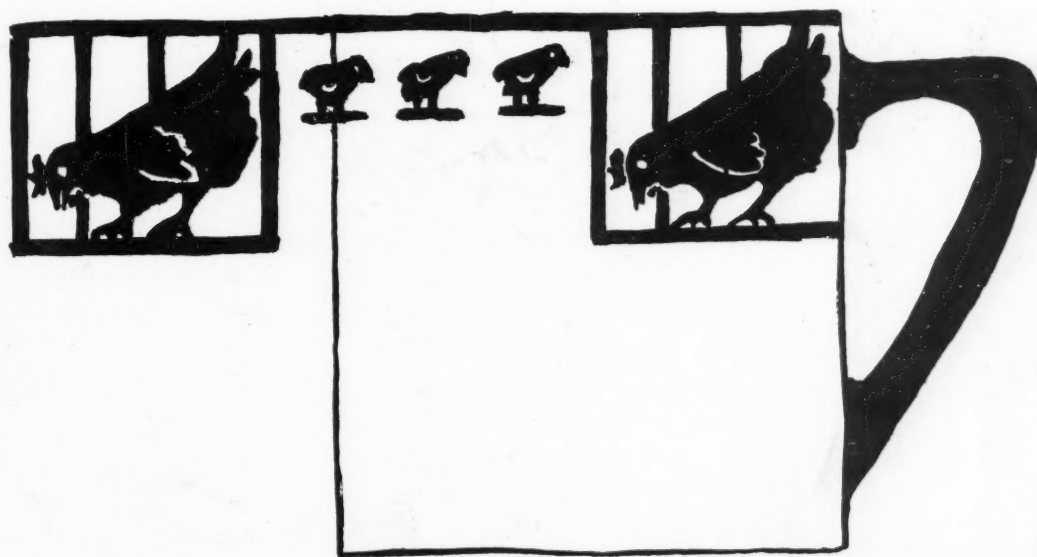


CHILD'S MUG—M. B. HOELSCHER

Treatment by Jessie M. Bard

OUTLINE Banding Blue and a little Black and Aztec Blue. Bands and windows in wind mill are painted in with the same color.

Second Fire—Oil light part of wind mill and dust with 2 Pearl Grey, 1 Dark Grey or Grey for Flesh. Oil dark part of mill and dust with 2 Dark Grey, 1 Pearl Grey and a little Copenhagen Blue. Oil dark part of cow, lower part of mug and the dark grey on handle and dust with 1 Banding Blue, 1 Copenhagen Grey, 1 Copenhagen Blue. Oil the light background and dust with 1 Ivory Glaze, $\frac{1}{2}$ Pearl Grey and a pinch of Deep Blue Green..



CHILD'S CUP—A. V. LINGLEY

Treatment by Jessie M. Bard

PAIN'T all parts of the design except the chickens with 2 parts Banding Blue and 1 part Copenhagen Blue. Outline the chickens with the same. Paint all but the feet and comb of the chicken with Yellow Brown and a little Dark

Brown. The feet with Yellow and a little Yellow Brown. The comb with equal parts Blood Red and Carnation. If a background tint is desired use Pearl Grey and a little Yellow Brown.



BORDER FOR FISH PLATTER—OPHELIA FOLEY



CENTER OF FISH PLATTER—OPHELIA FOLEY



(Treatment page 156)

FISH PLATTER—OPHELIA FOLEY

ANSWERS TO CORRESPONDENTS

P. A.—You mentioned in magazine some material to be bought for cleaning soot from pipes without removing them. I have made several inquiries but cannot find it.

A.—The material for cleaning out the kiln is powdered zinc and can be found in a large drug store. The zinc is thrown into the pan while the oil is burning. About one tablespoonful of it.

Mrs. D. M. B.—Must I use unfluxed gold over raised paste *always*? I want to do some raised letters on a china (Haviland) set of dishes. I have never used much paste and never any unfluxed gold. My dishes are the Star Pattern and have a small raised sort of scallop on edge and I want to raise the letters slightly.

2—I want to tint some plates and bowls cream and put a gold band and letters. Will you tell me—must I dig out the band and letters or can I tint and fire and then put gold and letters on the fired color? I have my own kiln and can fire as many times as I wish. Will gold wear as well if put on over the fired color?

3—I want to use silver over raised paste, will just plain silver do or should I use white gold? and is there unfluxed white gold? Would just white gold do? I want to use silver on a Belleek Tea Set. What silver do you suggest for best success? Is it always best to use unfluxed gold on Belleek china? Will other gold do at all? Can you tell me where I could get some fancy 3-letter monograms? I have old English but can't get fancy 3-letter monograms. I can draw some but I was especially interested in L. W. B. and can't draw a pretty one.

A. 1—It is best to use unfluxed gold over paste unless the paste is very flat. The unfluxed gold is used like any other gold.

A. 2—If the tint is not very dark you can fire it and then use the unfluxed gold over it. It is usually best to wipe out the color when possible as the gold will come out better if it is not over a color. It wears as well over the color as it does on the plain china.

A. 3—White Gold is better to use as it does not tarnish as soon as the silver. Always use unfluxed gold on belleek, there is no unfluxed white gold; if you apply the white gold to belleek, fire it very light. Any of the White Golds are satisfactory. Jewelers usually make monograms; you will also find firms advertising monograms in this magazine at different times.

Mrs. R. D.—I want to paint a dinner set like the design that won first prize in your competition (on page 185 of your Jan. *Keramic*) and do not fully understand the treatment. Is the design outlined and with what? and how can you outline the stems and then the bands next to them without the oil running into the stems?

A.—The design is not to be outlined if you wish to do it in one fire. If an outline is preferred use 2 parts Grey For Flesh, 1 part Copenhagen Blue. The oil is not applied heavy enough to run; when applying one color next to another the first color is applied and the edge cleaned and straightened and then the oil for the next color is painted just up to it, care being taken not to run into the other color.

A. R. E.—Why is it in using M. Masons' Hard Black with grounding oil it fires with a glaze when I supposed it would produce a dull effect?

A.—The Masons' Hard Black was fired too hot which causes it to have a glaze, it should have a medium fire.

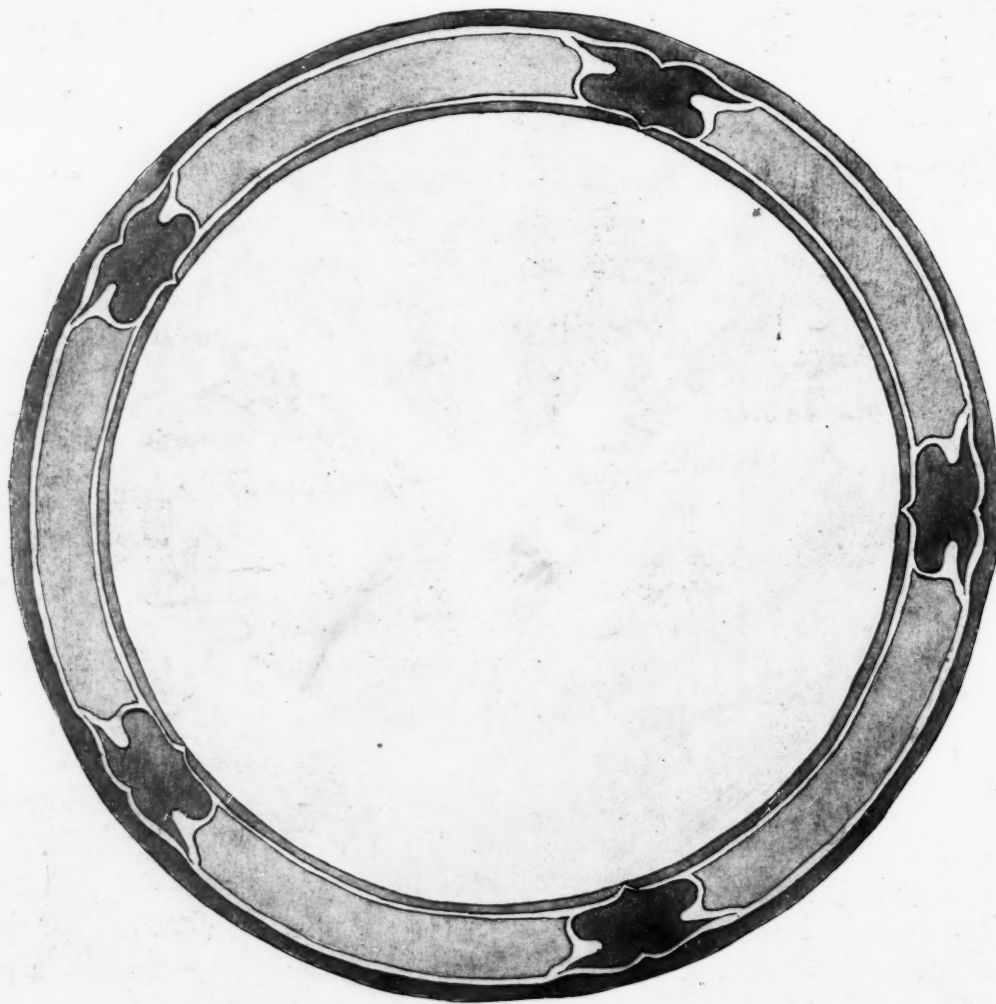


PLATE CONVENTIONALIZED FROM HOLLY LEAF—HANNAH B. OVERBECK

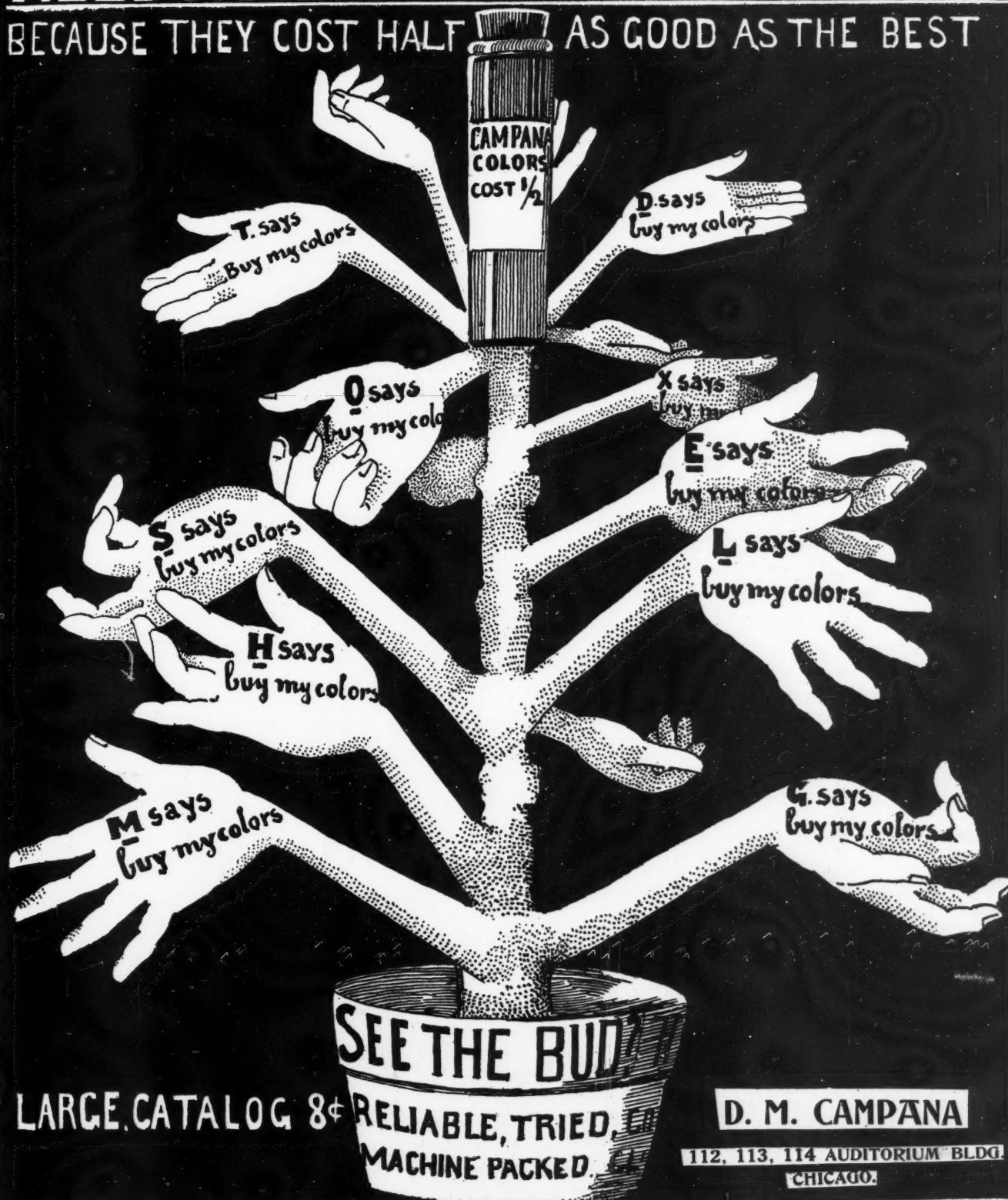
PAIN'T entire surface of plate with Pearl Grey and a little Albert Yellow. Second Fire.—Trace in design and outline with Yellow Brown and Grey for Flesh. Paint in

dark parts of design with two parts Yellow Brown and one part Brown Green. The Grey space is two parts Yellow Brown and one part Albert Yellow.

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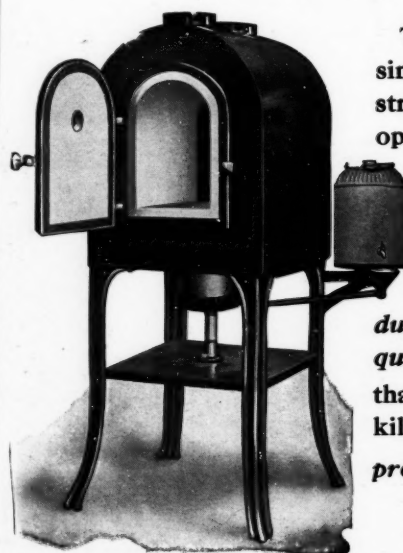


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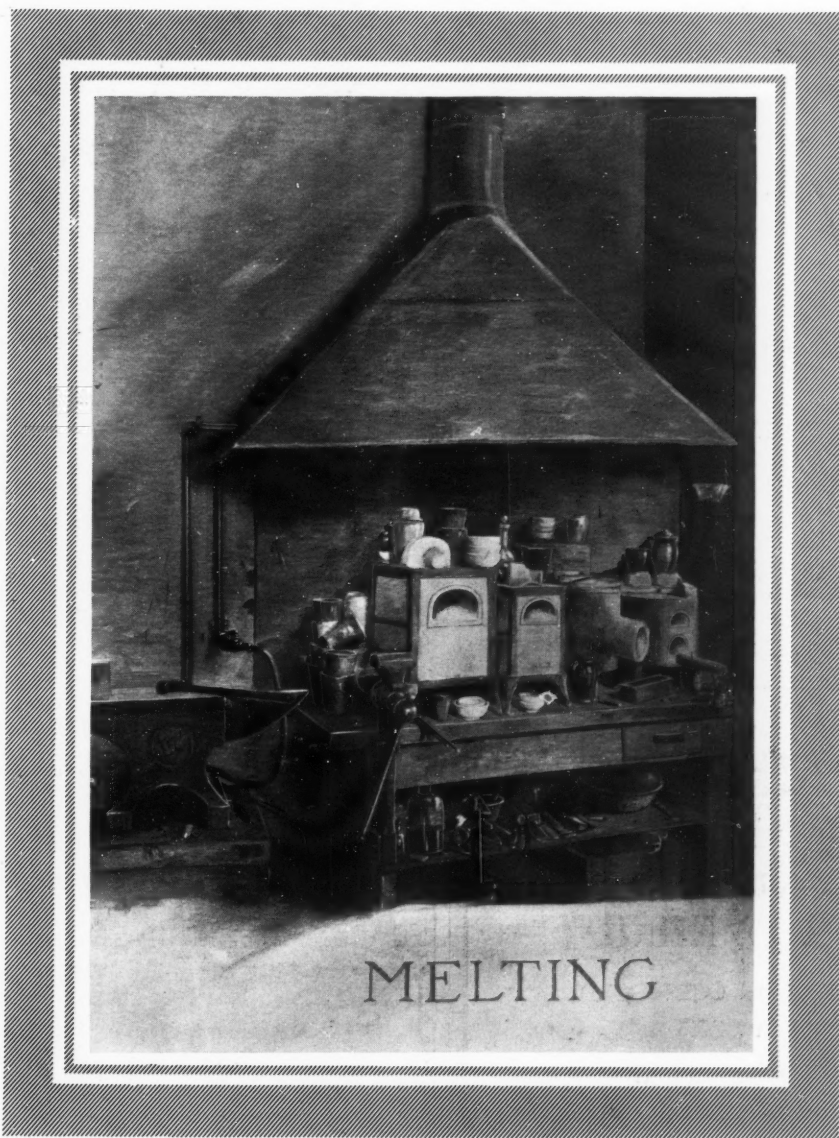
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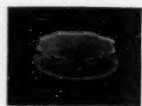
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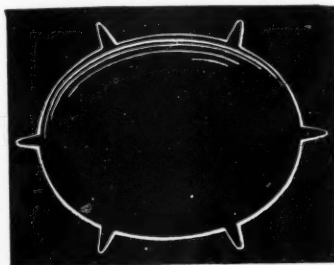
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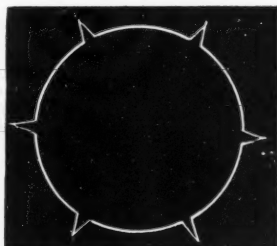
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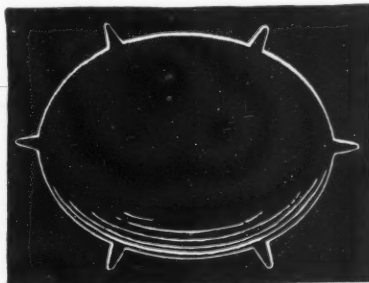
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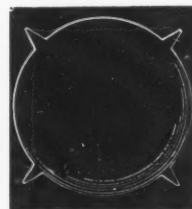
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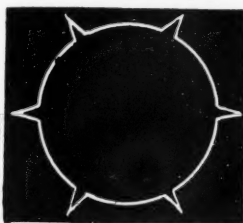
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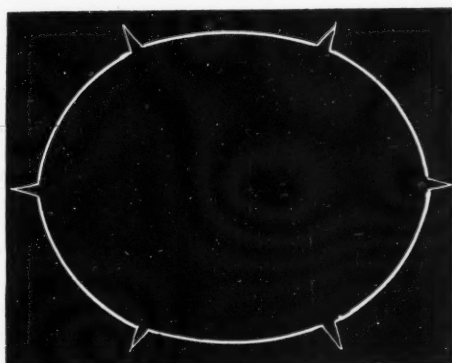
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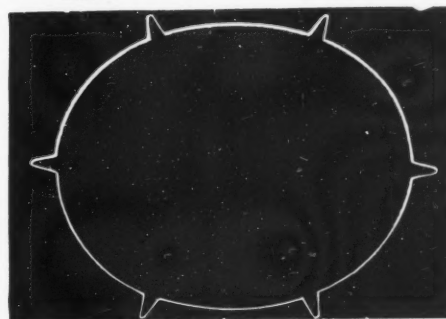
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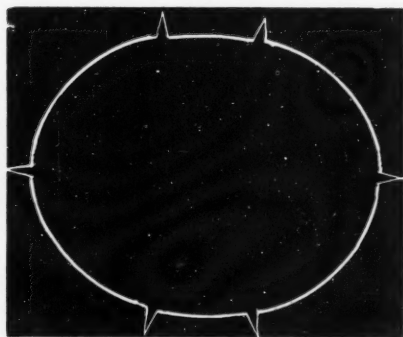
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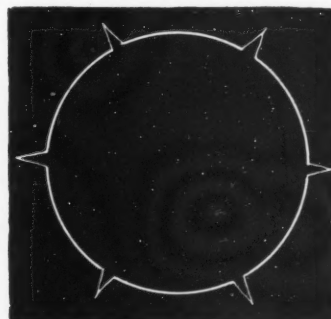
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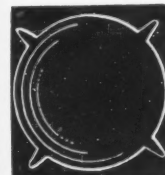
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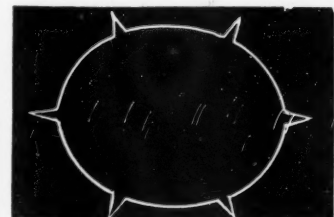
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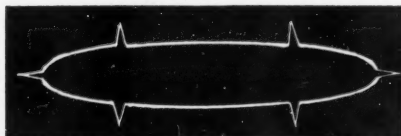
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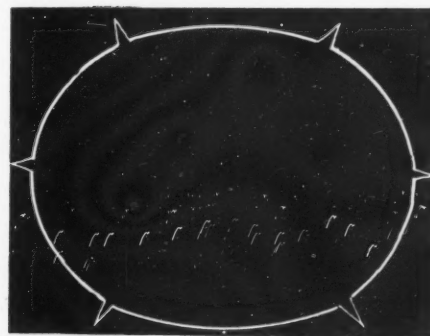
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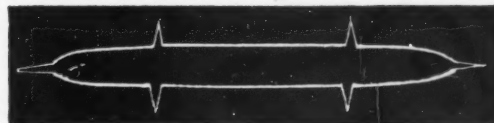
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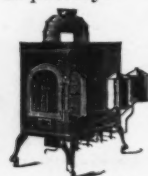
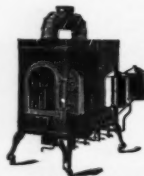
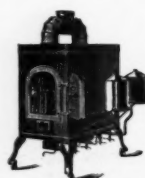
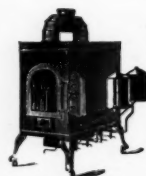
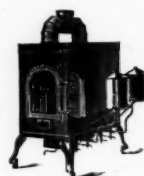
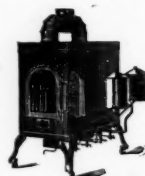
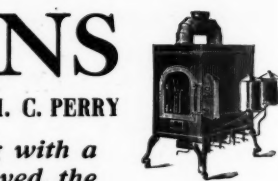
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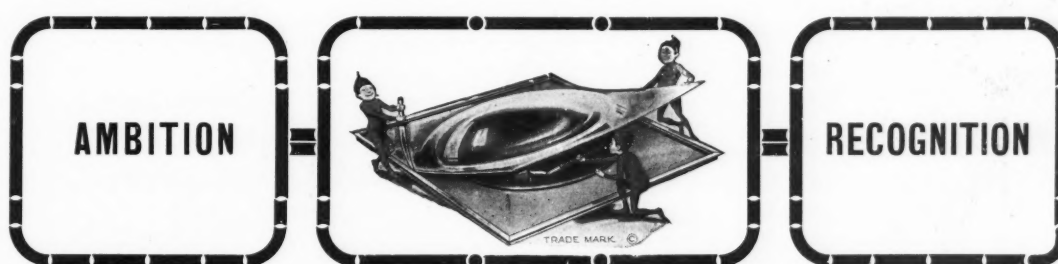
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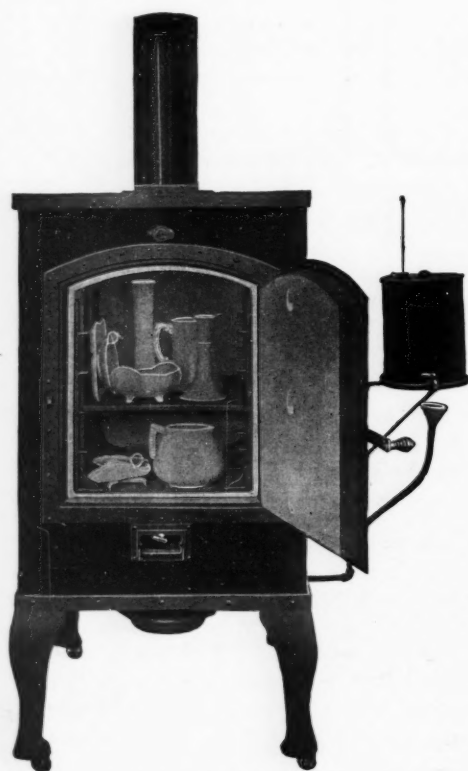
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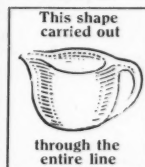
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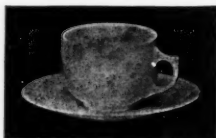
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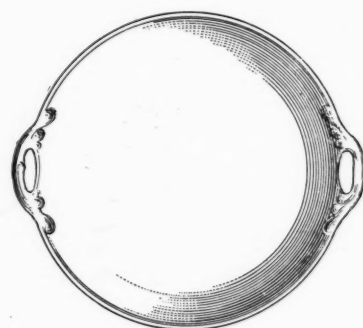


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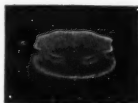
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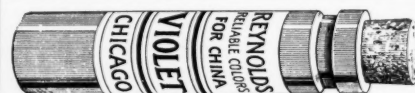
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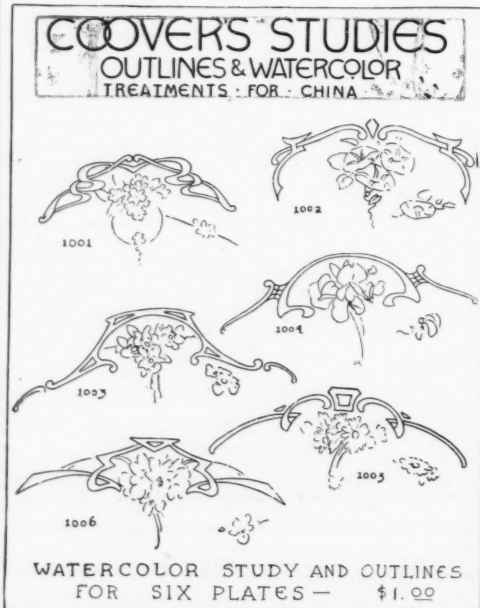
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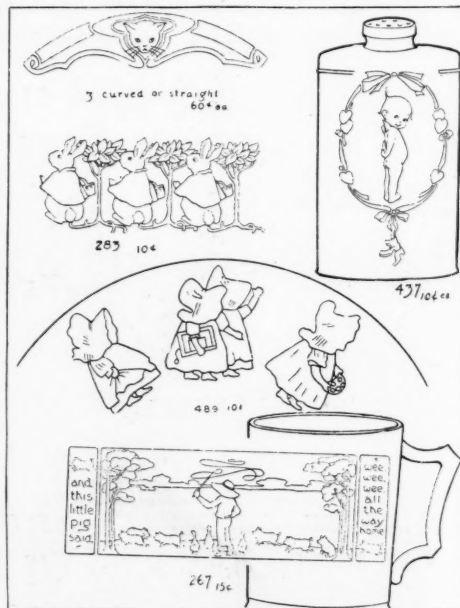
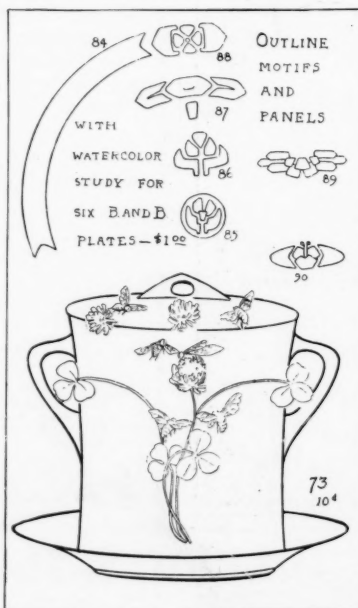
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on account of the pupil's inability to make perfect and uniform drawings. By our new method any pupil can quickly and accurately make the drawings, and you can therefore open up an entirely new field in teaching all your old pupils as well as your new ones—the combination of coloring and combining with it their knowledge of the naturalistic, making new and charming effects. In explaining this method to one of our largest customers and teachers, she was quite enthusiastic and claims she can get all her old pupils to again take lessons, as most of them have tried to do conventional work and on account of drawing were unable to accomplish it. We have, in order to create this new business for you, made the price of these outfits complete, \$1.00 each. This will enable any pupil to start in with you at a small expense. Think this over carefully and start at once. Below please find illustrations and explanation which should interest you.

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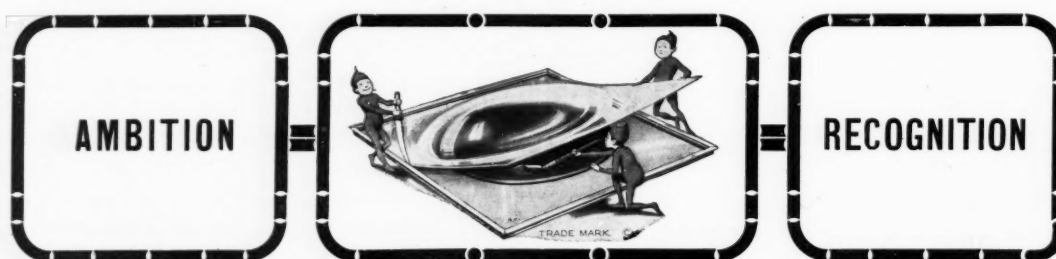
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"You-know-it"

but probably other decorators have not had the opportunity of testing the qualities of this "Favorite" China, and to those we will gladly send a Catalog, if they are not able to obtain this porcelain from their dealer. "Favorite" China for decorating was first distributed in this Country about six years ago, and has improved every year. We have kept in mind the prevailing decorations, and brought out such shapes as would be most beneficial to the pupil and teacher.

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See Page XIII
This Number

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